A Message from the Dean

Drew’s Arts and Letters program provides graduate liberal studies students with the opportunity to renew, pursue and excel in their interests in the humanities. Both the master of letters and the doctor of letters tracks allow for a great deal of choice and self-designed, interdisciplinary study. That freedom occurs further in the variety of D.Litt. concentrations: historical studies, literary studies, Irish/Irish-American studies, global studies, writing, teaching in the two-year college, studies in spirituality, and fine arts and media studies. By taking seminars and workshops across a number of disciplines, Arts and Letters candidates deepen their experience as lifelong learners perennially educating themselves in the humanities. This kind of master’s and doctoral study yields the profoundly inherent values of being well informed with breadth of vision and rigorous scholarship. Critical thinking is refined, academic and public writing skills are honed and intellectual and creative discoveries are shared as students both cross disciplines and focus in on their individual, passionately conceived and executed best work. Drawn from the full-time undergraduate and graduate faculty at Drew and from specialists from a wide range of professional work in the world, our teachers are deeply committed to encouraging liberal studies graduate students to grow into their full intellectual and creative potential. Originating in the 1970s, the Arts and Letters program in the Caspersen School of Graduate Studies has changed and grown organically into an extraordinary site of interdisciplinary self-exploration and into a rich community of humane discourse.

Bob Ready
Dean
Fall 2014

ARLET 801  Graduate Liberal Studies: What They Are, What They Do  
*Dean Robert Ready, et al.*  
Tues., 7:15–9:45 p.m.

3 credits. This entry seminar introduces D.Litt. students to the work of multiple disciplines in the Arts and Letters program. It produces initial familiarity with fields of humanistic inquiry from among the program’s eight concentrations: historical studies; literary studies; global studies; studies in spirituality; Irish/Irish-American studies; fine arts and media studies; teaching in the two-year college and writing. The seminar features a team of professors from several fields of study and practice taught in the CSGS, each of whom leads the seminar for two weeks. Through broad discussion and specific readings and assignments, classes preview what the individual disciplines “do” in our time. Students participate in the weekly conversations and write six short papers. The goal is to ground and enable each student’s broad choices for D.Litt. work, from taking courses to conceiving the doctoral dissertation. This course is required for all students entering the D.Litt. program in September 2011 and thereafter. Open to interested M.Litt. students. Graded S/U.

ARLET 808-001  Contemporary Studies in the Humanities  
*Topic: Music and America*  
*Prof. Robert Butts*  
Mon., 7:15–9:45 p.m.

3 credits. Music has played a major role in American culture for centuries. During the 19th century American songs and compositions began to take on a distinctive tone. By the end of the century, America was asserting itself in the arts. The Broadway musical became a major center for compositional creativity. Jazz spread from New Orleans up the Mississippi and across the country. American dances in the 20th century set world styles and fads. Film, and later to a less central degree television, became a medium for musical expression. American composers filled concert halls with their music. American popular music and musicians became world stars in jazz, swing, country, folk, rock ’n’ roll, rock, hip-hop, rap and musical theater. This course will explore various topics relating American music to American culture. In doing so, it will draw upon the wide diversity of American composers such as Stephen Foster, Louis Moreau Gottschalk, Amy Beach, Scott Joplin, Duke Ellington, George Gershwin, Aaron Copland, Florence Price, Leonard Bernstein, John Cage, Laurie Anderson, Bright Sheng, Anthony Davis, Meredith Monk and others.

ARLET 808-002  Contemporary Studies in the Humanities  
*Topic: Don’t Touch That Dial!: The 1950s and the American Dream*  
*Prof. Sloane Drayson-Knigge*  
Thur., 7:15–9:45 p.m.

3 credits. How have the experiences and events of the 1950s helped to shape our vision of the American Dream both during that decade and today in the 21st century? How has that decade been perceived via its icons, depictions and slogans? (Did Father always know best? Did Donna Reed smile behind closed doors?) This course will undertake a study of events and experiences of this complex era as viewed
through the prism of popular culture. A spectrum of resources relating to questions of class, race and gender represented through various media will be examined. The course will draw on theoretical work relating to the development of mass media, burgeoning consumerism and other means that helped to create or sustain the American Dream.

**ARLET 809 Contemporary Studies in Mythology**  
*Topic: The Journey Back to Self*  
*Prof. Virginia Phelan*  
*Tues., 4:30–7 p.m.*

3 credits. Odysseus’ journey to reclaim his kingdom also challenged him to recognize and reclaim his own “shadow,” his fearfulness and his feminine aspect. This course examines Odysseus’ struggle as a pattern for the adult journey back to self. Readings include works by Homer, Jung, Rilke, Akhmatova, Neruda, Eliot, Paton, Wilder, Sexton, Bly and Joyce.

**ARLET 810-001 Studies in American Literature**  
*Topic: The Poetry of Robert Frost*  
*Prof. Robert Carnevale*  
*Wed., 7:15–9:45 p.m.*

3 credits. This course centers on a close reading of about two dozen poems, but, by grouping others around this core, we will survey the poet’s whole output. Following Frost’s notion of “sentence sounds,” our discussions will rely heavily on oral interpretation, both listening to recorded performances and working with our own voices in the classroom. Each participant will get to choose one of the poems we discuss as a group.

**ARLET 810-002 Studies in American Literature**  
*Topic: Willa Cather and William Faulkner: A Conversation*  
*Prof. Laura Winters*  
*Tues., 4:30–7 p.m.*

3 credits. The course will explore the lifelong dialogue and rivalry between these two major American modernists. Growing out of the work of Merrill Skaggs in her ground-breaking work, *Axes*, we will consider the major novels and short fiction of each writer. We will explore the pervasive themes and tropes in each of their works and consider how these giants respond to and undercut each other’s conclusions.

**ARLET 811 Topics in British Literature**  
*Topic: Shakespeare*  
*Prof. Brian Merry*  
*Thur., 7:15–9:45 p.m.*

3 credits. By examining five of his most controversial plays, this course will introduce students to the various genres of Shakespeare while generally tracing his career arc. The plays are: *The Taming of the Shrew* (marriage and gender), *Henry V* (war and imperialism), *The Merchant of Venice* (anti-Semitism), *Othello* (race), *The Tempest* (colonialism). In addition to the five plays, we will view several cinematic adaptations of Shakespeare’s works and will examine his sonnets. We also will discuss strategies to teach Shakespeare effectively in the secondary school classroom.
ARLET 820  Studies in American History

*Topic: Washington: The Indispensable Man*

*Dean William Rogers*

*Mon., 7:15–9:45 p.m.*

3 credits. Thomas Flexnor titled his biography of *Washington The Indispensable Man* and Robert Leckie called his volume on the *Revolutionary War: George Washington’s War*. Though scholars and laymen may cringe equally to hear Washington called the Father of His Country, these books and many more—as well as countless places, schools and streets named for Washington—are compelling testimony to the fact that most Americans do, indeed, see Washington as the father of the nation. This course will explore Washington’s life and legacies, with special attention to the Revolutionary War, the Constitutional Convention and his presidency. The guiding principle will be to attempt to go beyond the marble statues and the Stuart paintings in order to learn about the man, his times and what he means for Americans in the 21st century.

ARLET 830  Topics in Holocaust Studies

*Topic: Gendering the Holocaust*

*Prof. Ann Saltzman*

*Mon., 4:30–7 p.m.*

3 credits. Nazi ideology was not only deeply racist; it also was built on the gendered thinking of many turn-of-the-20th-century social philosophers. For example, the ideas of Gustave LeBon and Otto Weininger that the masses were characterized by “feminine qualities,” including the desire to be dominated by a strong masculine force, contributed to Nazi political and social structures in which these ideas were deeply embedded. In this course we will explore the various ways in which gender shaped the experiences of those who lived during the Nazi regime, ranging from “ordinary citizens” to concentration/death camp guards to those who were targeted for persecution and death. A sub-analysis will look at the similarities and differences between the gay and lesbian experience. We will also examine how post-Holocaust understandings and memory may be understood through the lens of gender theory. [same as HOLST 311]

ARLET 838-001  Studies in Cultural History

*Topic: Religion, Culture and Conflict*

*Prof. Jonathan Golden*

*Wed., 7:15–9:45 p.m.*

3 credits. This course examines a range of themes relating to the culture of religion, with a special focus on conflict and culture change. What happens during the encounter between two vastly different ideological systems? How do we define religious extremism and where does it depart from “mainstream” religious practice and belief? What are the moral implications of religiously sanctioned violence (e.g., killing in the name of God)? These and other ideas will be explored in this seminar-style course, including a number of guest lectures by interdisciplinary scholars looking at a series of global case studies.
ARLET 838-002  Studies in Cultural History

*Topic: The Renaissance in Italy*

*Prof. Roberto Osti*

*Tues., 4:30–7 pm*

3 credits. The importance of the Renaissance in the development of Western culture cannot be overstated. In this course we will approach all the fundamental aspects of the Italian Renaissance and the historical-cultural period that preceded and influenced it, such as the age of Classical art and thought and its adaptation to the Christian world. The works of literary figures such as Petrarch and Dante had a very important influence on the development of the Renaissance. We will analyze some of their work as well as works by other authors such as Machiavelli and Giordano Bruno, to name a few. We will also compare the Italian Renaissance with the Northern Renaissance to better understand the differences and peculiarities of the cultural turmoil in Europe at that time. Field trips to the Metropolitan and the Frick Collection in New York City will permit us to study and enjoy some of the actual masterpieces produced by artists such as Perugino, Raphael, Botticelli and Ghirlandaio, giving the students a closer, more intimate experience of Renaissance art.

ARLET 838-003  Studies in Cultural History

*Topic: History of Modern India through the Novel*

*Prof. Karen Pechilis*

*Wed., 1:45–4:15 pm*

3 credits. The course traces India’s modern history from colonialism to postcolonialism to globalization through bestselling novels. Readings and discussion focus on modern Indian perspectives in fiction that define people and their relationships to one another in society. Often these stories transform tradition, in the interest of highlighting and challenging traditional aspects of Indian culture. In particular, the course explores times of transition and changes and continuity in the social fabric at those moments, including colonialism/British Raj, independence and partition in 1947, post-colonial India and globalized India. The majority of the course readings were originally written in English; a running theme through the course is the significance of English in India from colonial times to the present day, and how Indian authors have distinctively used and created “English.” Prior knowledge of Indian culture is desirable, but not required for this course. [same as REL 360]

ARLET 850  Studies in the Medieval Mind

*Topic: Boccaccio’s Decameron*

*Fr. Gabriel Coless*

*Wed., 4:30–7 p.m.*

3 credits. Another aspect of the medieval mind is gloriously expressed in Boccaccio’s magnificent collection of 100 short stories, or novella. In the midst of the raging Black Death in mid-14th-century Florence, Boccaccio gathers 10 young aristocratic men and women to pass their time in exile by telling stories, many ribald and risqué, but all of them enormously entertaining. Anyone who is interested in the development of the novella will want to read this astonishing collection.
ARLET 852  Studies in Spirituality and Religion  
Topic: C.S. Lewis  
Prof. James Pain  
Mon., 7:15–9:45 p.m.  
3 credits. Reading and discussion of the primary texts selected from both the fiction and nonfiction works of Lewis. These range from *Till We Have Faces* to *Surprised by Joy*. References are made to such secondary materials as *Shadowlands* and *A Severe Mercy*. The controlling objective of the course is to identify Lewis’ developing understanding of imagination, faith, love and suffering.

ARLET 702  Two-Year College Internship  
Prof. Philip Chase, et al.  
3 credits. Limited to invited D.Litt. students in the two-year college concentration who have completed ARLE T 701 with a grade of B or better. Dean’s signature required.

ARLET 905-001  Writing Practicum  
Topic: Memoir Writing Workshop  
Prof. Bill Gordon  
Thur., 7:15–9:45 p.m.  
3 credits. Memoir: popular and scandalous, important and historical, amusing and essential. In this workshop, we will explore the art and craft of remembering in its many forms and uses. To imagine what was and might have been in one’s life—and in others’—to recognize the patterns, connect the dots, uncover the story and transcend … while hopefully encouraging the reader to do so. Voice, perspective, narrative arc and credibility will be examined, both in the work of established memoirists and students. A supportive environment to recall, write and refine.

ARLET 905-002  Writing Practicum  
The Joy of Scholarly Writing: Beginning the Dissertation Process  
Prof. Carol Wipf  
Wed., 7:15–9:45 p.m.  
3 credits. In this class, students will embark on their individual dissertation journeys. Specifically, students will choose and refine their dissertation topics and initiate research into that choice. We will review research skills and resources related to the various fields represented by the students/topics in the course. Early writing assignments will build towards composing a prospectus draft, and then an extended 20-page piece of scholarly writing related to their dissertation topics (shaped by Caspersen School guidelines). Students will benefit from both sustained individual attention to their research and writing, along with group workshops. Work in this course will foster individualized, imaginative approaches to scholarly writing, as well as solid critical thinking and perspectives on research materials and methods. Students derive most value from the course if they enroll in their last or penultimate semester and are ready to begin the dissertation process. In order to enroll in The Joy of Scholarly Writing, students must have earned 24 or more credits. [same as MEDHM 905]
ARLET 910  Painting Practicum

*Topic: The Watercolorist’s Craft: African American Artists’ Imagination*

*Prof. Liana Piehler*

*Wed., 4:30–7 p.m.*

3 credits. This course provides a hands-on approach to painting, using watercolor as a medium. In this class, we will explore the contributions and visions of a variety of African-American painters/visual artists that widen our own creative inventiveness. We will particularly seek guidance and inspiration from artists who paint in the watercolor medium, as well as oils and acrylics, and combine these mediums with other forms to create collages, prints and other mixed media works. American Modernist Romare Bearden, known for his layered pieces drawing on personal, historical, social, ethnic and cultural mythologies, will be a central figure. Additional 20th- and 21st-century artists will include watercolorist/illustrator Jerry Pinkney; painters William H. Johnson, Jacob Lawrence and Jonathan Green; fabric artist Barbara Ward Armstrong, printer/collagist Kara Walker and others. These artists will prompt us to consider both watercolor’s varied qualities and the ways it can spark mixed media creations; they will also deepen our connection to our own subject matter and our connections with viewers. Students will create their own watercolor paintings in this class, experimenting with various treatments of the medium inspired by our study of these artists’ attention to color, light, line, texture and composition. No previous painting experience is required, and all levels of experience are welcome.

Spring 2015

ARLET 801  Graduate Liberal Studies: What They Are, What They Do

*Dean William Rogers, et al.*

*Tues., 7:15–9:45 p.m.*

3 credits. This entry seminar introduces D.Litt. students to the work of multiple disciplines in the Arts and Letters program. It produces initial familiarity with fields of humanistic inquiry from among the program’s eight concentrations: historical studies; literary studies; global studies; studies in spirituality; Irish/Irish-American studies; fine arts and media studies; teaching in the two-year college and writing. The seminar features a team of professors from several fields of study and practice taught in the CSGS, each of whom leads the seminar for two weeks. Through broad discussion and specific readings and assignments, classes preview what the individual disciplines “do” in our time. Students participate in the weekly conversations and write six short papers. The goal is to ground and enable each student’s broad choices for D.Litt. work, from taking courses to conceiving the doctoral dissertation. This course is required for all students entering the D.Litt. program in September 2011 and thereafter. Open to interested M.Litt. students. Graded S/U.
ARLET 811  Studies in British Literature

Topic: Victorians: Visionary Ones, Impossible Ones
Dean Robert Ready
Thur., 4:30–7 p.m.

3 credits. This course features some of the outrageous, visionary, irritating and challenging statements of Victorian literature, such as:

• Never encourage the manufacture of any article not absolutely necessary, in the production of which Invention has no share;
• We get no Christ from you;
• Barking, mewing, hissing, mocking,
• Tore her gown and soiled her stocking;
• Life imitates Art far more than Art imitates Life;
• King Arthur made new knights to fill the gap
• Left by the Holy Quest;
• Sentence first, verdict afterwards;
• A spectre is haunting Europe . . . .

Situating these and other pronouncements in their literary, historical and cultural contexts, these five sessions seek to weather again “the storm-cloud of the 19th century.” Among the writers featured are Elizabeth Barrett Browning, John Ruskin, Christina Rossetti, Karl Marx and Friedrich Engels, Alfred, Lord Tennyson, Lewis Carroll and Oscar Wilde.

ARLET 833  Perspectives on the Holocaust

Topic: Theatre in the Whirlwind
Prof. Sloane Drayson-Knigge
Thur., 7:15–9:45 p.m.

3 credits. Theresienstadt was a staged setting of Nazi deceit and propaganda wherein Jewish prisoners were forced to live out its carefully crafted design as a “model ghetto.” Though it was not a death camp like Auschwitz, the threat of death by hunger, disease or deportation to the East was very real. An intensive and initially clandestine cultural life began almost immediately with the arrival of the first men’s work brigade in November 1941. The study of theatre in the ghetto affords another way of looking at the complexity of the Jews’ lives in the ghettos and camps amid the “certainty of uncertainty.” This course will begin with a survey of the daily life within the ghetto, then undertake a study of the theatre, specifically the cabarets and plays written in the ghetto in response to life in Theresienstadt. Attention will also be given to specific camps and ghettos each semester that the course is taught. For example, Ferramonti (Italy), Warsaw, Westerbork and the Displaced Persons Camp of Bergen-Belsen. The exploration of Holocaust theatre will then shift to a selection of plays written in response to the Shoah in the ensuing decades. This course will also include a contextual survey of plays written during or in response to other acts of genocide. Attention will be given to specific areas each semester that the course is taught, such as the Sudan, Bosnia-Herzegovina, Cambodia and Rwanda. All readings and materials will be in English or English translation.
ARLET 838  Studies in Cultural History

*Topic: Evolution of the Empire*

Prof. Jonathan Golden  
Mon., 7:15–9:45 p.m.

3 credits. The course concerns the inception and development of empires and expansionist systems through history. The course begins with a review of theoretical work on the question of expansionism and globalization in order to develop models that can be used in the specific case studies. We then conduct a survey of expansive interaction systems through history, following key cultural systems around the world. Beginning with the early empires of Ancient Greece and Rome, we turn to the rise and spread of Christianity and Islam, the Mughals, the Ottoman Empire and the Age of Colonialism. Ultimately, we will explore the set of new meanings that the term empire has taken on in the post-colonial world, with a special focus on expansionist systems of the United States in the 20th and 21st centuries. This survey takes a comparative approach, examining the similarities and differences between these expansionist systems. We also pay special attention to the perspectives of those being conquered and colonized.

ARLET 840  Studies in Irish History and Literature

*Topic: An Gorta Mór: Ireland’s Great Hunger*  
Dean William Rogers  
Mon., 7:15–9:45

Many historians believe that the Famine (1845–1852), known as the Great Hunger or An Gorta Mór in Irish, is the defining event in all of Irish history. While this claim may be debatable, there can be no doubt that the Famine had profound effects on Ireland, Britain and the United States. When the potato blight struck in 1845, the population of Ireland was over eight million. By the time the Famine “ended” seven years later, the population was about five million, with parts of the west of Ireland nearly totally depopulated. Of the three million, over a million died and the rest emigrated to England, America, Australia, New Zealand, Canada and many other nations around the world. The Potato Famine has been included in the New Jersey State curriculum on genocide and Holocaust because some see a clear record of government complicity in this tragedy. This course seeks to explore the causes of the Famine, to discover why hundreds of thousands starved while tons of food were exported to England and Europe, to look at the long-range impact of the Famine on Ireland and America, and to engage the profound question of whether or not this horrible event can be properly classified as genocide as defined in the modern period. Readings include primary texts such as memoirs, government reports, and newspaper accounts, as well as contemporary observers and modern historians, both Irish and American.

ARLET 850  Studies in the Medieval Mind

*Topic: Life and Times of Bede the Venerable*  
Fr. Gabriel Coless  
Thur., 7:15–9:45 p.m.

3 credits. Within a hundred years following the death of the Venerable Bede in 735 A.D., England, once an enclave of violent Anglo-Saxons, had become the home of a Christian culture that influenced the whole development of letters and learning in Western Europe. Bede at once became one of the first and greatest of English writers. In fact, Bede was one of the most learned and prolific writers that England has pro-
duced. Besides his unique *History of the English Church and People*, we shall read a sampling of his many letters, poems, homilies and educational treatises.

**ARLET 852 Studies in Spirituality and Religion**  
*Topic: J.R.R. Tolkien*  
*Prof. James Pain*  
*Wed., 7:15–9:45 p.m.*

3 credits. *The Lord of the Rings* and other works by J.R.R. Tolkien have inspired millions, yet few have intimate knowledge of the texts that inspired Tolkien himself. In this course, we will study the medieval works that kindled the imagination of one of the 20th century’s most beloved writers and attempt to understand the manifestations of those works in Tolkien’s Middle Earth as we read *The Silmarillion*, *The Hobbit* and *The Lord of the Rings*.

**ARLET 860 Studies in Film**  
*Topic: International Film: Images of Loss and Resilience*  
*Prof. Laura Winters*  
*Tues., 4:30–7 p.m.*

3 credits. This course will use classic and contemporary international films that depict characters who suffer significant loss, as well as the strategies these characters develop to survive and thrive after the worst has happened. The course will also consider how different cultures define resiliency. Films from Japan, England, France, Brazil, New Zealand, among other nations, will be screened.

**ARLET 863 Topics in Art and Architecture**  
*Topic: Contemporary Art Practices*  
*Prof. Ben Pranger*  
*Thur., 7:15–9:45 p.m.*

3 credits. This intensive graduate seminar explores themes related to contemporary visual art and culture. The class will balance theory and practice, and work across creative disciplines. Each semester, the class will be organized around three themes. Possible topics include the role of the environment, abstraction, narrative and money in art. Through reading, discussion, lectures, videos, field trips and class projects accessible to all levels, we will make connections between ideas and work in the diverse field of contemporary art.

**ARLET 701 Teaching in the Two-Year College**  
*Profs. Melissa Nicolas and Philip Chase*  
*Mon., 7:15–9:45 p.m.*

3 credits. Taught by an Arts and Letters faculty member and faculty from the County College of Morris, this course focuses on cultures, missions and practices of teaching in community colleges, especially in New Jersey. The Drew/CCM teaching team will introduce participants to central issues of teaching and learning in the community college sector of higher education. The course will explore the unique characteristics of community college students as well as the mission and history of the colleges. In
terms of issues that present themselves, the course will consider the role of general education requirements, assessment, distance education and the changing nature of the collective bargaining environment. Finally, the course will focus on practical issues: career transitions, syllabus design, writing courses and pedagogy, and the development of one's own teaching ethic as a potential faculty member. This course is required for students proposing to do the D.Litt. concentration in two-year college teaching.

**ARLET 905-001 Writing Practicum**

*Topic: Writing to Heal*
*Prof. Virginia Phelan*
*Tues., 4:30–7 p.m.*

3 credits. If words can hurt, words can also heal. This course shows the nonprofessional writer how to use simple written forms (including journals, letters and stories) to “diagnose,” “treat” and “cure.” Class members learn to use these forms for their own explorations. Brief, relevant readings provide models by Paton, Cheever and O’Connor, among others.

**ARLET 905-002 Writing Practicum**

*Topic: Poetry Workshop*
*Prof. Robert Carnevale*
*Wed., 7:15–9:45 p.m.*

3 credits. This workshop is for beginners and experienced poets alike. Most of class time is spent in workshop: an open and sensitive discussion of each other’s poems-in-progress. But some time is also given to stretching exercises for the imagination, to ear training in the English language and to coming to grips with the curious logic of metaphor.

**ARLET 905-003 Writing Practicum**

*Topic: The Joy of Scholarly Writing: Beginning the Dissertation Process*
*Prof. Liana Piehler*
*Wed., 4:30–7 p.m.*

3 credits. In this class, students will embark on their individual dissertation journeys. Specifically, students will choose and refine their dissertation topics and initiate research into that choice. We will review research skills and resources related to the various fields represented by the students/topics in the course. Early writing assignments will build towards composing a prospectus draft, and then an extended 20-page piece of scholarly writing related to their dissertation topics (shaped by Caspersen School guidelines). Students will benefit from both sustained individual attention to their research and writing, along with group workshops. Work in this course will foster individualized, imaginative approaches to scholarly writing, as well as solid critical thinking and perspectives on research materials and methods. Students derive most value from the course if they enroll in their last or penultimate semester and are ready to begin the dissertation process. In order to enroll in The Joy of Scholarly Writing, students must have earned 24 or more credits. [same as MEDHM 905]
Summer 2015

SESSION I: MAY 18 — JUNE 25

ARLET 809 Contemporary Studies of Mythology

Topic: Joyce’s Journey
Prof. Virginia Phelan
Tues., Thur., 4–7 p.m.

3 credits. While Greek and Roman myths have grounded the Western cultural imagination for more than two millennia, many artists have struggled to transform these ancient stories. Twentieth-century Ireland produced two writers whose work represents different approaches to such metamorphoses: Yeats, who turned to regional models, and Joyce, who localized the Greco-Roman ones. This course will explore mythic transformation, with some attention to Yeats’ mythic worlds and special emphasis on Joyce’s early processes and works.

ARLET 820 Studies in American History

Topic: The Great Visionaries: Frederick Douglass, Wm. Lloyd Garrison and the Antebellum Reformers
Dean William Rogers
Mon., Wed., 6–9 p.m.

3 credits. The period from 1807 when the Anti-Dueling Society was founded until the end of the Civil War was a time of enormous societal change and great intellectual ferment. One exciting component of the antebellum period was the many reform movement efforts to remake American society. Prohibition, antislavery, prison reform, women’s rights and the peace movement were all significant aspects of this extensive social and political network. Each reform society considered their issue the most important facing the United States, and many believed that if their proposed reforms were implemented, then America would be truly the “Shining City on a Hill.” While most reformers would grow disillusioned, their efforts still live with us today and should not be ignored. This course will explore these path-breaking attempts at societal renewal and reform, with a focus on the rank and file members as well as the leading lights of the movements, and with an attempt to place these efforts within a broader political theory framework. Readings will include works written by the reformers themselves, as well as secondary sources.

ARLET 905 Writing Practicum

Topic: Prologue to Creative Writing: A Workshop in the Courting and Care of Inspiration
Prof. Robert Carnevale
Tues., Thur., 6–9 p.m.

3 credits. Most creative writing workshops aim to help a developed draft become a presentable piece. This one focuses instead on finding and caring for inspiration, on keeping it alive and well, not only through a first draft but as seedstock for future efforts. The workshop should be especially useful for bare beginners and for experienced writers who feel “stuck,” whether in general or in some particular genre.
SESSION II: JUNE 29 — AUGUST 6

ARLET 808  Contemporary Studies in the Humanities
Topic: Un/Natural Space: Memory, Memorialization and Radical Transformations of the American Landscape
Prof. Sloane Daryson-Knigge
Tues., Thur., 6–9 p.m.

3 credits. Landscape, which can be understood as a community’s dwelling place, has a complex relationship with nature, disaster and unnatural forces. Memory and identity are deeply rooted in this “natural” place and are vulnerable to and marginalized by its disruptive transformation into un/natural space. Issues of race, gender and class are the divides that follow such disruptions as the landscape is memorialized, commoditized, commercialized or destroyed. This seminar will focus on several examples of landscape destruction—Hurricane Sandy, mountaintop mining in Appalachia, 9/11 and other events. Of specific interest is the topography of everyday life and such questions as territory and competition, distance against proximity and cultural parity versus cultural superiority. In addition to theoretical texts, the course will explore landscape through representations in material, popular and visual culture.

ARLET 822  Studies in American Literature
Topic: Literary Modernism in America
Prof. Laura Winters
Tues., Thur., 4–7 p.m.

3 credits. This course will explore fiction, poetry and essays written between 1914 and 1945. We will consider the work of Hemingway, Fitzgerald, Cather, Faulkner, Pound, Eliot and Stevens, among others.

ARLET 840  Studies in Irish History and Literature
Topic: Ireland from the Normans to the Good Friday Agreement
Dean William Rogers
Mon., Wed., 6–9 p.m.

3 credits. The small country of Ireland has played a significant role not only in American history, but also in world history. This significance is only recently being more fully appreciated. This course begins with the invasion of Ireland by the Normans in the 12th century and continues through the 300-year assimilation process up to the Reformation, followed by an exploration of the 16th century, in which the English Tudors launched the conquest and colonization of Gaelic Ireland. Over the next two centuries the English were able to establish a Protestant ascendency, and a profound sectarian division occurred in the country. We will look at the penal laws that facilitated the ascendency, the rebellions against it, the development of populist Catholic politics in the early 19th century under Daniel O’Connell and the impact of the Great Famine. The impact of significant ongoing emigration is also considered, both for Ireland and the countries of destination. We will also examine the changing status of Catholics within Ireland and of Ireland within the United Kingdom at the dawn of the 20th century. The key developments and forces since partition in 1922, including “The Troubles” and the current peace process, will
be explored with the goal of understanding the current situation in the Republic and in Northern Ireland, with some attention to the possible future for the island as a whole.

**ARLET 905-001 Writing Practicum**

*Topic: Fiction Workshop*

*Dean Robert Ready*

*Mon., Wed., 6–9 p.m.*

3 credits. For both new and experienced writers, this workshop offers practice in the process and craft of writing fiction: from discovering and re-imagining material in one’s self and one’s world, to getting the telling and the writing “right” in the complete story or longer fictional work. The workshop emphasizes the elements of various kinds of narratives, the way in which practicing writers learn from contemporary authors and—especially—the productive writer-reader dynamic through round-table discussion of participants’ developing manuscripts.

**ARLET 905-002 The Joy of Scholarly Writing: Beginning the Dissertation Process**

*Prof. Jennifer Holly Wells*

*Mon., Wed., 1:30–4:30 p.m.*

3 credits. In this class, students will embark on their individual dissertation journeys. Specifically, students will choose and refine their dissertation topics and initiate research into that choice. We will review research skills and resources related to the various fields represented by the students/topics in the course. Early writing assignments will build towards composing a prospectus draft, and then an extended 20-page piece of scholarly writing related to their dissertation topics (shaped by Caspersen School guidelines). Students will benefit from both sustained individual attention to their research and writing, along with group workshops. Work in this course will foster individualized, imaginative approaches to scholarly writing, as well as solid critical thinking and perspectives on research materials and methods. Students derive most value from the course if they enroll in their last or penultimate semester and are ready to begin the dissertation process. In order to enroll in The Joy of Scholarly Writing, students must have earned 24 or more credits. [same as MEDHM 905]

*Course listings are subject to change following their publication in this brochure.*

*For an up-to-date course listing, please check drew.edu/graduate/academics/arts-letters.*
Arts & Letters Faculty 2014–2015

Marc Boglioli  
(Ph.D., Wisconsin, Madison), Associate Professor of Anthropology

Robert Butts  
(D.M.A., American Conservatory of Music), Adjunct Assistant Professor of Music

Robert Carnevale  
(M.F.A., Columbia), Adjunct Assistant Professor of English

Philip Chase  
(Ph.D., Drew), Adjunct Assistant Professor of English

Fr. Gabriel Coless O.S.B.  
(S.T.H.D., Pontificio Instituto Liturgico, Rome), Affiliate Professor of Medieval Studies

Sloane Drayson-Knigge  
(Ph.D., Drew), Adjunct Assistant Professor of Holocaust Studies

C. Wyatt Evans  
(Ph.D., Drew), Associate Professor of History

Jonathan Golden  
(Ph.D., Pennsylvania), Assistant Professor of Comparative Religion; Adjunct Assistant Professor of Anthropology

Bill Gordon  
(M.F.A., Columbia), Adjunct Assistant Professor of Creative Writing

James Hala  
(Ph.D., Michigan, Ann Arbor), Professor of English

Sandra Jamieson  
(Ph.D., State University of New York – Binghampton), Professor of English

Christine Kinealy  
(Ph.D., Trinity), Visiting Professor of Irish History

Brian Merry  
(Ph.D., Drew), Adjunct Assistant Professor of English

Melissa Nicolas  
(Ph.D., Ohio State), Associate Professor of English

Roberto Osti  
(Dip. D.A., L’Università di Bologna, MFA), Adjunct Assistant Professor of Art History

James Pain  
(D.Phil., Oxford), Pfeiffer Professor of Religion

Karen Pechilis  
(Ph.D., Chicago), Professor of Comparative Religion

Virginia Phelan  
(Ph.D., Rutgers), Affiliate Associate Professor of Comparative Literature

Liana Piehler  
(Ph.D., Drew), Adjunct Assistant Professor of English

Ben Pranger  
(M.F.A., School of the Art Institute of Chicago), Adjunct Assistant Professor of Art

Robert Ready  
(Ph.D., Columbia), Professor of English  
Dean of the Caspersen School of Graduate Studies

William B. Rogers  
(Ph.D., Drew), Affiliate Associate Professor of History  
Associate Dean of the Caspersen School of Graduate Studies

Jonathan Ely Rose  
(Ph.D., Pennsylvania), William R. Kenan Professor of History

Ann Saltzman  
(Ph.D., CUNY) Professor Emerita of Psychology

Jennifer Holly Wells  
(Ph.D., Drew), Assistant Professor of English

Laura Winters  
(Ph.D., Drew), Adjunct Associate Professor of English

Carol Wipf  
(Ph.D., Illinois, Champaign-Urbana), Adjunct Associate Professor of English
Facts About Drew

**Character:** An independent university with a College of Liberal Arts, the Caspersen School of Graduate Studies and a Theological School historically affiliated with the United Methodist Church.

**Founding:** 1867, Theological School; 1928, College of Liberal Arts; 1955, Caspersen School of Graduate Studies.

**Location:** Madison, New Jersey, in historic Morris County, an area of small towns and open country as well as corporate world headquarters, 30 miles west of midtown Manhattan, 20 miles from Newark International Airport.

**Enrollment 2013 – 2014:** 2013 – 2014: 1,535 in the College of Liberal Arts; 371 in the Caspersen School of Graduate Studies; 456 in the Theological School.

**Library:** Drew’s Rose Memorial Library contains approximately half a million volumes, plus manuscripts, records and other primary source material. The library has special strengths in modern intellectual and social history, religion and theology, English and American literature and political science.

**For more information:**
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